

# SMALL HATS FLARE AND SOAR, BIG HATS TWIST AND CURVE

Both Kinds May Be Charming and Also Trying to the Face of Any but the Right Woman--Hussar and Grenadier Types Notably Piquant When Well Worn--The Spanish Note Seen in Some Straight Brimmed, Low Crowned Hats From Paris

By ELEANOR HOYT BRAINERD.

**D**RESSMAKERS, manufacturers, merchants, have had their innings, so far as winter fashions are concerned. Now the women are rendering their verdict. After all the last word is theirs, and many a mode tentatively launched in August or September meets shipwreck when the winter season is fairly on, when the women have selected from what is offered them the things they like and want to wear.

Not that the women always choose wisely. The feminine crowd is not to be depended upon in matters of taste and its psychology of dress is a wonderful and fearful thing, but it makes its choice according to some whimsical rule of its own, and while here and there a woman of individuality and excellent taste may try to stem the tide, it is the crowd that creates the fashion atmosphere that makes a season's modes attractive or ugly, fantastic or conservative.

And now that November is here, and Horse Show, opera, social functions are on the tapis, winter modes are crystallizing. "Crystallizing" is a poor word for any process involving so much of softness, of flowing amplitude. Everywhere one looks one sees supple folds and velvety or furry surfaces.

The woman who has bought her winter wardrobe on upper Fifth avenue and its neighboring side streets may have expensive fur and satin and velvet and cloths, and the little factory girl who does her shopping on Grand street or Fourteenth street may be wearing cheap velvet and satin and cloth and imitation fur, but the family resemblance between models and materials is very distinct. "The Colonel's lady and Judy O'Grady" are sisters not only "under the skin" but outside the skin nowadays, and though Grand street may not have so much to do with rinking the modes as Fifth avenue, its crowd is as quick to swing into the current of those modes as the crowd that swarms in the uptown shopping district.

So to read winter modes aright one must take the whole of Manhattan into account, though for fashion's high lights one goes to the exclusive shops and the folk who make up the clientele of such shops; and the whole of Manhattan is apparently to dress rather better than usual this season.

Wherever one sees a mixed crowd one is impressed by the fact that there is more taste and less freakishness abroad than there has been in recent seasons. We have lost the aggressive flare, regained the straight silhouette

without going in for the anatomical revelations of the too narrow skirt. The one piece frock is simple and practical, the top coats, even in cheap versions, are comfortable and good looking garments, the suits are varied, but not, as a rule, extreme; sleeves and skirt lengths are fairly conservative; colors for street wear are, in the main, rich but sober; evening clothes are sometimes striking, but almost invariably graceful.

Yes, this is to be a season of attractive clothes for women. The exceptions, which are many, only emphasize the rule.

A goodly proportion of these exceptions are to be found in the new millinery. There are quantities of charming hats, but there are also quantities of very try-on hats, and it often happens that the charming models are the trying ones.

The general tendency of the small hats to fit closely around the head and flare outward as they ascend or to run up to exuberant heights on fairly straight lines is not a tendency flattering to the average face, and the tiny mushroom or cloche brim that is the usual alternative to the hard close line about the forehead is trying too; but it is difficult to find the little rolling brim that is kind to the face and the coiffure beneath.

Some of the small models, notably those from Lewis, soar to dizzy heights, and while enormously chic upon just the right type of woman, are pure caricature upon nine out of ten women who try them on. The height may be attained through an upstanding velvet frill of exaggerated aspirations, by a straight small crown climbing far to break at last into an oddly draped swirl of beret, by an arrangement of upstanding plumes or wings, by a soaring bow, in any one of multitudinous ways.

Hussar and grenadier ideas enter into these high narrow models; and while some of them are more than a bit spectacular and all are somewhat extreme for conservative taste, there is no denying that certain models of this type are vastly piquant when well worn. One in particular, very high, small and round of crown and in a black felt that looked like velvet with a tiny visorlike brim in front and an ornament of coque plumage standing straight in front and softening the front angles of the uncompromising crown was worn at a popular tea place by a slim, erect, good looking brunette in a trim tailored costume of deep green velours de laine, collared high in fur. It looked extraordinarily smart, but it is doubtful whether any other woman in the room could have worn it with equal success.

Apocryphal feather plumage, the milliners are showing many towering shapes whose lines are carried high by exquisite paradise or heron feathers. Has imitation reached perfection, or have the plumage laws been modified?

Close fitting, draped velvet turbans whose drapery is swept up to great height at some point and brought down



A coat of moleskin and seal, a sable stole, an ermine set, a suit coat seal edged and embroidered and a seal coat with a collar of mole and fox.

low on the other side are good looking if draped by an artist, but practically all of the small high hats have the very narrow line just above the brim edge, and this is the line that is trying to so many faces—to all full faces—and that makes exigent demands upon the coiffure.

With this line filled in or widened a hat becomes more wearable, but as a horrid milliner wailed when the heron was propounded to her, "Madame, the hat loses all its chic, its cachet, is not of the moment." So there you are, Madame of the full face! You may be of the moment or you may look what conservative friends consider your best.

Still, it is possible to combine the two

results, if you forsake the province of the high and narrow crowned hat.

Possibly you can wear successfully one of the shapes that fit close around the forehead, but three outward from the instant of starting and so eliminate the narrowed line just above the top of the head. These are hosts of these shapes, often approaching almost entirely upon clever lines for their modishness, the trimming being but a single ornament of some kind.

And if this kind of hat is so more becoming than the one that is tall and narrow, try a low crowned, brimmed hat. Oh, yes, they are to be found, plenty of them, in many crown shapes and in all widths of brim from the narrowest line to the gigantic and picturesque brim flaunted by many a handsome dress hat.

The moderate brimmed hats of this class will probably not be shown until after more extreme and daring models have been urged upon the searcher, but they will appear at last and some of them succeed in looking distinctly modish, despite their tinge of conservatism in contour.

The straight brim is rather more in evidence than the roll brim in these models, but roll brims are numerous, too, and brims drooping all around are shown in many widths. The straight brimmed low crowned hats are sometimes given a Spanish note—a note, by the way, that in elusive form is recognized by many of the French designers this season. One is not asked to pose Carmen-wise, but some slight touch given to a hat testifies to Spanish influence without overemphasizing the point.

One Parisian house has sent out delightful velvet hats, straight and moderately low of crown, straight of brim and trimmed around the brim edge with little velvet cherries. The brim may be anywhere from three inches to six or seven inches in width.

Another French milliner lets the tiny velvet balls or cherries dangle from the brim edge by very short threads in fringe fashion, instead of applying them directly to the brim. Still another builds up a turban fitting closely and rising straight but flaring into a little soft flat beret crown with

little velvet cherries falling like narrow fringe from the outer edge of this crown.

If you like your cherries growing high and without any special Spanish flavor, choose a plain velvet hat with straight three inch brim, straight and slightly high draped crown, and trimmings of velvet cherries posed closely all around the top of this crown. Possibly a very narrow line of fur runs just below the line of cherries, but the model is often made without it.

Trimming is but scarcely applied to the best of the street hats, the material and its arrangement being made to do the work, while only some slight but skillfully posed dash of trimming sets the dot upon the i.

Velvet and cloth fruits, even shiny fruits of celluloid or some lacquered material are applied singly or in little clusters to provide a needed spot of color.

Worsted, chenille, cloth, silk, velvet are all used for gay flowers to be applied like the fruit. The metallic ornaments, ornaments of embroidered silk, velvet or fur, feather ruffles, etc., are innumerable, and ribbons are greatly used, but more often in narrow widths than in wide.

A narrow band of metallic gold or silver ribbon encircling a crown and tied in a prim little bow in front may be the entire trimming of a hat in velvet or felt or fur, and a corded-like ornament of plaited ribbon edged narrowly with metallic braid or plait edged in gold or silver is, perhaps,

the relieving ornament of a tailored hat.

A good deal is done with ostrich feathers handled in a new way instead of being used in clusters of plumes. The flues are laid flat over velvet or silk to form a soft band trimming and used merely as a band, or perhaps continued into an upstanding ring above the band.

This type of ostrich are laid about the edge of a wide brim and occasionally a cluster of these minute flues is posed fetchingly somewhere on brim or crown, but of the beautiful big ostrich plume there is less than last season's tentative revival led one to expect.

Extremely large hats are to be seen in every good millinery shop, and most of them are beautiful even when too enormous for the average woman's wear. The ultra large hat came in last season, but seems to have waited until this autumn for popularity; and even now it is viewed askance by the conservative and the practical.

In the first place it must be superlatively well handled to be successful. Its beauty is so greatly a matter of line that only a master artist's hand can give its spreading brim just the right drop here, just the right lift there, and the master artist's work is expensive.

The very large hat must be emphatically a thing of elegance. If one cannot afford to pay for the elegance a model of medium or small size is a safer choice than the extremely large

model. Moreover, the extremely large hat snuffs out the ordinary face and figure, and its relation to the figure is even more important than its relation to the face, a fact which many women do not seem to appreciate.

Among the unusually large hats of the season there is considerable diversity of crown and brim. Round low crowns, straight low crowns, straight high crowns and modified here crowns are all used, and the wide brims droop here or there according to the inspiration of the designer.

Some of the brims are straight, but extra width curves, even if slight ones, are more desirable than the perfectly straight line. The wide brim drooping slightly at the sides, the brim drooping at one side but lifted a little on the other, the brim drooping all around and perhaps narrower in front than elsewhere, the brim turned up abruptly in front, the brim rolled back upon itself at the left front and straight or drooping elsewhere—all these variations are modish and the trimming may be what one prefers, a sweeping spray of feather, a single flower or metallic ornament, a band or bow of fur.

A majority of these hyper-large hats are in velvet, but silk and plush and black lace and metallic lace are all used for such models, and a number of the latest dress hats show wide brim of the black lace turned up in halo fashion against the front of the crown, the rest of the hat being of velvet.

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## FUR FOR HATS, NECK WRAPS, BAGS, MUFFS

By ELEANOR HOYT BRAINERD.

**E**VERYWHERE one looks in a crowd one sees fur. There is fur on the frock, fur on the coat, fur on the hat, fur for the muff, fur for the bag, fur for the cape or stole or collar, and since of course all the world cannot go clad in costly pelts every animal whose coat is susceptible of manipulating and dyeing into imitation of the costly fur or even into a charm of its own is sacrificed to fashion.

In millinery one finds fur used more boldly than it is usually—less in narrow bandings, more as a material. There are countless turbans entirely or almost entirely of fur, and they are among the most attractive small hats of the winter.

The lighter, suppler furs that can be handled like fabric are of course the most often chosen for such models, moleskin being in first place, and there are shapes to please all tastes. The Cossack or other Russian models, trimmed with some stiff straight brush or feather fancy posed in front, the trimming usually held by a jeweled or metal embroidered ornament, is a prime favorite, and, if not too high, is not very trying.

More extreme grenadier models in fur are for the few, as are the high, narrow, soft, beret crowns of fur above tiny drooping brims of felt or velvet; but there are low, boat shaped fur turbans, given height by some rakish bit of trimming, that almost any woman

could wear, and there are too very wearable low berets of fur with small brims, turbans of fur, close fitting, long and sloping from very moderate height in front up to a high peak in the back, little bonnets of fur with the smallest of visor or poke brims in front.

After mole, ermine, rabbit, Kolinsky and seal are perhaps the milliner's favorite furs; but all of the dyed and cleverly treated furs in imitation of handsomer pelts are put to use.

Where the hat is not wholly of fur or made with a fur crown above a brim of other material, it is likely to have a close fitting brim of fur topped by a draped crown of velvet, or to have at least a trimming of fur.

And with these fur hats and fur trimmed hats go the most delectable of neck furs, muffs, bags. Almost any scrap of fur will furnish the foundation for a neck piece and muff if the woman in possession of them will look about patiently enough for models to copy. Velvet or silk or chiffon may be made to bear the brunt of the responsibility, with the fur used merely as accent.

A high, wrinkled chin stock of velvet, for example, may be bordered at the top by fur, held in front by fur buttons, and it will look uncommonly chic in company with a fur banded velvet turban and a little draped, muff of velvet with fur heading its end frills. On a double frill or Pierrot ruche of velvet may be stemmed with fur and edged with fur and fastened with narrow velvet ties on whose ends dangle fur balls.

And if you must have a neck piece and muff all of fur, at least you can make a little fur go a long way, for there are modish muffs so small that they will scarcely cover two small hands, and there are innumerable smart little stocks and collars of fur that by some clever trick of fastening or shaping attain distinction in spite of their size.

With the fur collar and coat so generally worn the neck fur plays a less important role than it does in some seasons, but it makes up for that by being modish and for trimming one beautiful flower and leaf ornament done in

often swells to proportions that make it an acceptable substitute for a coat on all save bitterly cold days.

The long, wide, straight, supple scarf of fur is still one of the neck furs much liked for this use, and such a scarf is matched up with hat, muff and perhaps bag of the very latest types.

In the Fifth avenue crowd a few days ago a pretty blond girl wore a colored suit of formal blue suede cloth, and with it a Russian turban of moleskin, trimmed in a brush of dull silver threads held by a cabochon of coral velours de laine heavily embroidered in gold and silver. She carried a round muff of moleskin and swathed her shoulders and throat with the ends hanging down each side of the neck, was a wide, long scarf of mole lined in coral velours de laine.

The cape in one form or another is perhaps the most modish of the large neck furs, though not so becoming to some women as the scarf, and it is presented in many different lengths and shapes.

One model falling in a sharp point to waist depth in the back, rounding upward to a high waist line in front, filled a little around the neck and surmounted by a big soft roll or stock collar, is made up with slight variations in all of the modish furs. Round cape, square cape, long cape, short cape, cape, comes in one fur and cape combining two furs are all worn.

One of the most charming sets shown this season is of pure white ermine. The cape is rounded down almost to the waist line in the back, but shapes sharply up in front, and is filled to a flat void below a big rolling collar. It is lined with heavy white crepe and on the lining, just inside all the edges, is a thin plaited frill of chiffon.

A muff of ermine is small but flat with flaring frill ends; and inside the fur frills of the ends one glimpses soft white frills. For hat there is a little Directors bonnet of ermine, straight crowned, close fitting, with the moiré suggestion of visor or poke brim in front, and for trimming one beautiful flower and leaf ornament done in

rhinestones and posed well up on the left front of the rather high fur crown.

One could multiply instances of such country indefinitely, but every crowd nowadays furnishes illustration of the point involved.

### STRENGTH OF INSECTS.

**R**ECENT experiments with insects have demonstrated their remarkable muscular power. A wood beetle weighing 1.85 grammes and less than two inches long can pull a little wagon loaded with fifty-six grammes, or thirty times its own weight. When a load of eighty-four grammes was piled on the wagon the beetle pulled it an inch; this was forty-five times its own weight. When its legs were attached to a small dynamometer the insect exerted a force of fifteen grammes, which is as if a man weighing 200 pounds were able to raise a ton.

A Hercules beetle proved his right to the appellation, for though he weighed only 0.5 grammes, and was only three inches long, he pulled 115 grammes and walked off with a weight of five pounds on his back. If a proportionate weight were put on a man he would be crushed to death.

A housefly, held by the wings and brought close to a match, lifted it up by its feet. To perform a proportionate feat a man would have to lift a four-foot high Eiffel Tower to equal the feat.

The muscles in insects are actually much larger proportionately than in man. Prof. A. Schmidt estimates that if a man could pull an object of ten times its own weight a man would equal the task if he lifted a weight one-twentieth that of his body. This is explicable on the basis of the far greater muscular equipment of the ant, as compared with man.



A brown hat fur crowned and edged, a broad brimmed hat with fur crown and gold lace turned straight back from the face, and a very broad black velvet hat with a chinchilla crown.

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